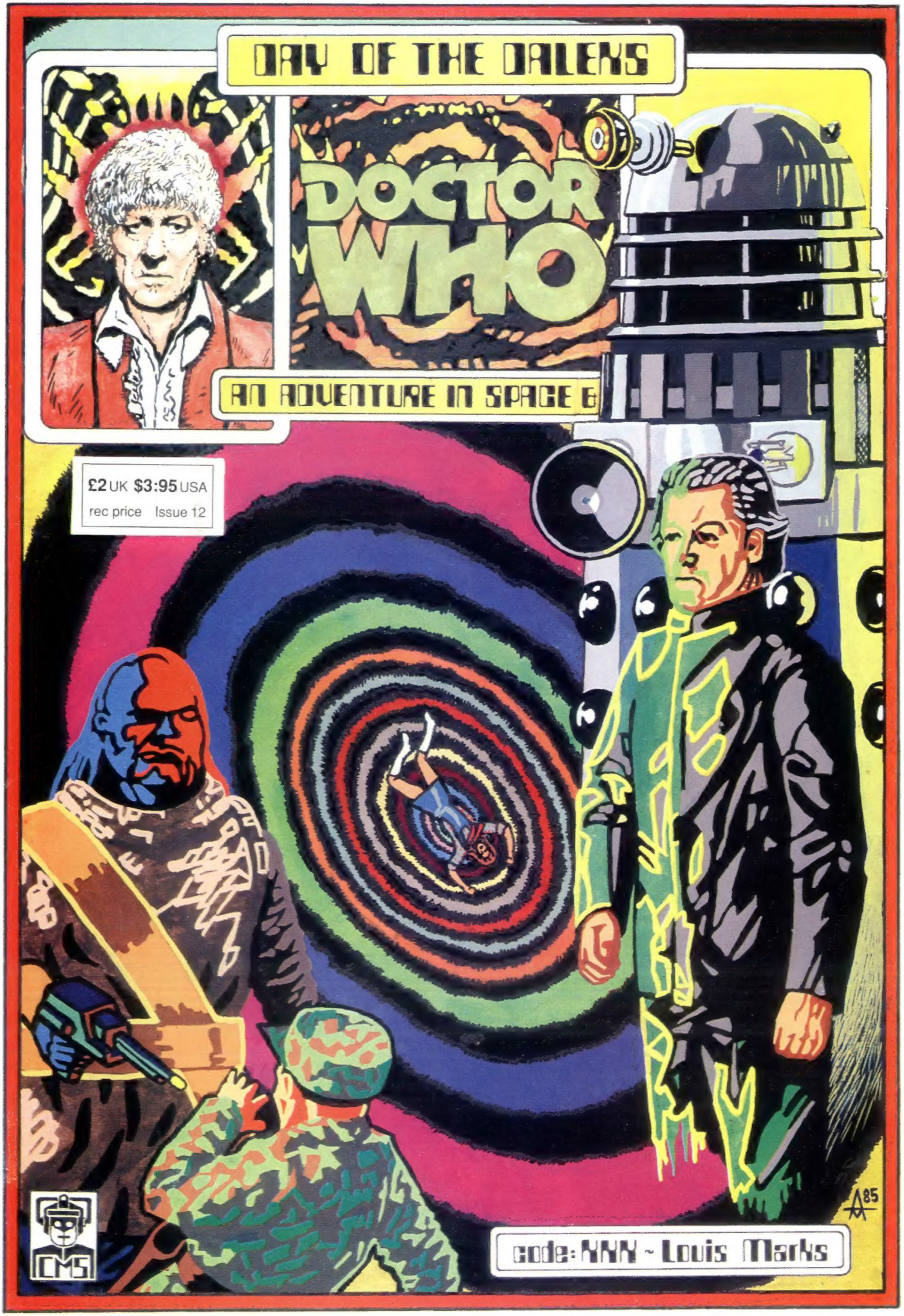
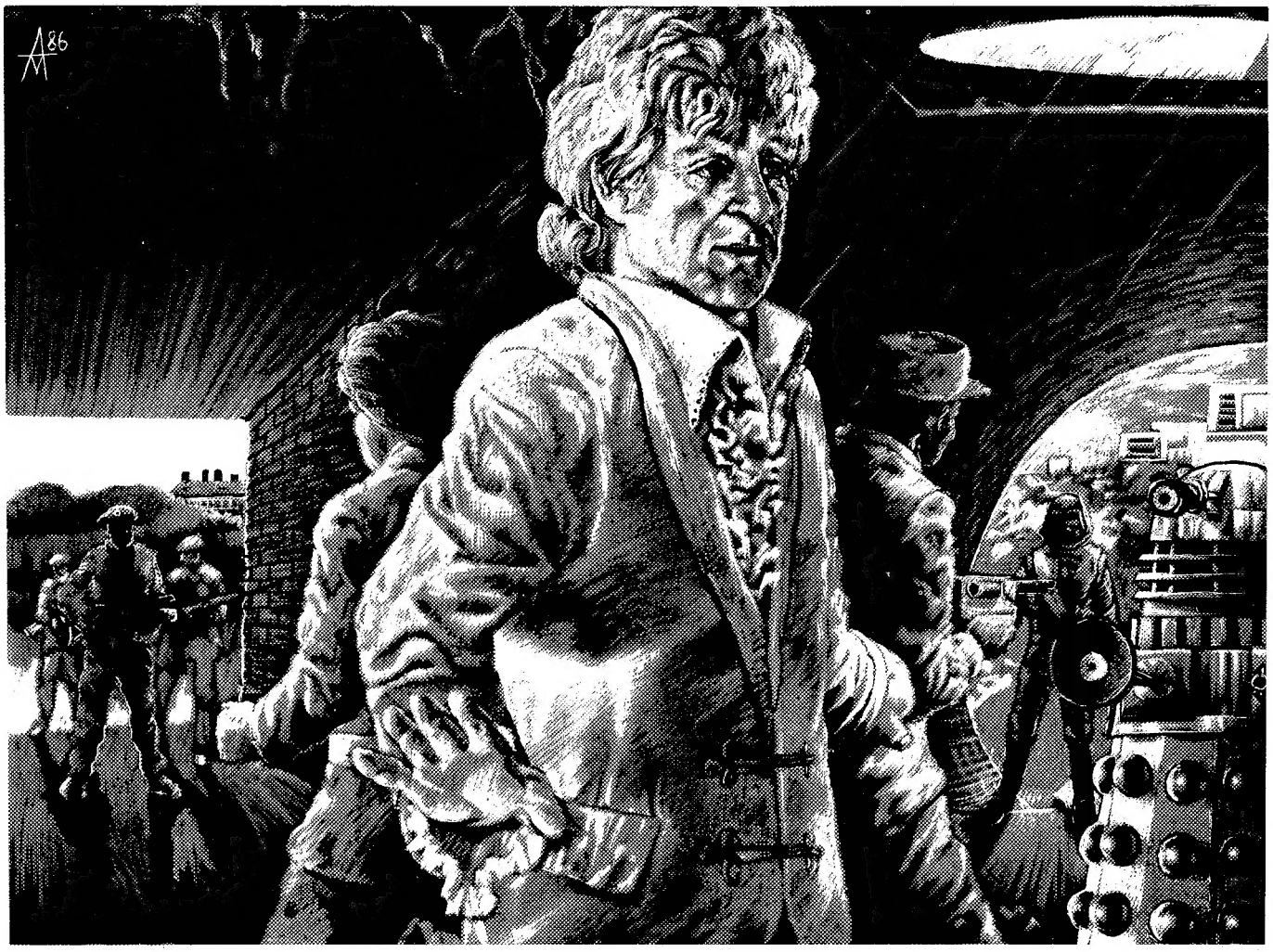

DAY OF THE DALENS
DOCTOR WHO
AN ADVENTURE IN SPACE &
£2 UK $3:95 USA
rec price Issue 12
CMS
code: NNN ~ Louis Marks



We open on a dark night at Auderly House where Sir Reginald Styles, organiser of a World Peace Conference, is disturbed by the entrance of a man dressed in combat uniform who holds a gun on him. Suddenly, however, the man vanishes like a ghost... UNIT is called in to investigate but, anxious not to jeopardise the Conference, Sir Reginald denies anything ever happened.

While Sir Reginald flies to Peking to try to persuade the Chinese to join the Conference, UNIT troops search the grounds of the House. They find an injured man in combat gear who, unbeknown to them, has been attacked by huge ape-like creatures called Ogrons.

At UNIT HQ the Doctor runs some tests on the guerrilla's gun and finds that although the metal is of Earth, the technology indicates that it was made about two hundred years in the future. The Time Lord then activates the box-like device the man was carrying, which he identifies as a time machine. As he does so the guerrilla, being taken to the sick bay in an ambulance, suddenly vanishes.

The Doctor decides to spend the night at Auderly House, believing that whoever tried to kill Styles might make another attempt. A none-too-happy Jo goes with him. As night falls, three guerrillas - Anat, Shura and Boaz - materialise in a disused tunnel not far from the House. Slowly they make their way to the House, evading the UNIT troops, and Shura sees through a window that the Doctor has got the time device working again.

Elsewhere, in an advanced control room, the device has been detected. The black-suited human Controller is given orders by his masters - the Daleks! Whoever is using the time machine must be exterminated!

The guerrillas capture the Doctor and Jo and switch off the device. Anat asks if Styles has any last requests before they kill him. The Doctor states that he is not Styles, explaining that he stayed at the House to find out who the attackers were and what they wanted. Anat, unsure what to do, sends Shura for further orders. Returning to the tunnel, Shura is attacked by an Ogron but is able to kill it. Wounded, he hurries away.

The Daleks set up an apparatus that will capture whoever operates the time box. Unfortunately it is Jo who accidentally activates the machine and is transported to the future. There, the Controller gains her confidence and she tells him everything he wants to know. The Daleks then lead an Ogron task-force to the Twentieth Century to deal with the guerrillas. In the attack that follows, Anat and Boaz are forced to flee to their own time, with an extra 'passenger' - the Doctor.

On arrival, the Time Lord makes his way across the ruined landscape to a huge building which he discovers to be a slave labour camp. He is captured and the Daleks decide to use Mind analysis on him to find out if he really is their old enemy. The Controller wishes to try to gain his confidence first and the Daleks allow this, but when the Doctor and Jo escape and are recaptured the Time Lord is forced to reveal himself under the Daleks' machine. His previous incarnations appear on a screen and the Daleks prepare to exterminate him. The Controller intervenes, stating that the Doctor might have knowledge about the resistance. He is allowed to try to obtain the information.

Through their contacts, the resistance have learned that the Doctor is an old enemy of the Daleks. Believing he can help them, they prepare to rescue him.

The Controller tells the Doctor and Jo that a series of wars almost wiped out Mankind at the end of the Twentieth Century. The Daleks saw their chance and invaded, enslaving the human race and forcing them to mine the Earth's raw materials for their growing empire.

The rebels' attack succeeds and they take the Doctor and Jo back to their base. There they explain that they want to kill Styles because it was through his actions that the wars started. He brought together all the world leaders and killed them with a bomb at Auderly House. The Doctor refuses to believe this and eventually realises that it was not Styles but the missing Shura who was responsible. He urges the guerrillas to send him back to the Twentieth Century to prevent this.

The rebels escort the Doctor and Jo to the tunnels - where the Controller has set a trap. However, the Doctor is able to persuade the man to let them go. For this the Controller is exterminated by the Daleks, who decide to go back in time to ensure that history goes their way.

With UNIT's help the Doctor evacuates the House as the Daleks and Ogrons arrive. In the cellar, Shura hears the Daleks and explodes his bomb. Styles' Conference now has a chance of success...

-9-

(1C,2C,5C,B2)

14. 1 C — 3. INT. VIP SUITE. D Y.
O.O.F. — CONTROL ROOM.
DOOR FEATURES
FOCUS UP &
ZOOM OUT TO 3-shot

(THE CONTROLLER IS ARGUING WITH THE DOCTOR WHO JO... TRYING TO CONVINCE THEM.

THE DOCTOR HAS BEEN GIVEN WHAT WHO FOOD, AND IS WORKING FOR RECOVERY)

DOCTOR WHO: (TO RILY) My dear man , How can I tell you what I don't know myself.

But,
CONTROLLER: You were in contact with the guerillas.

15. 2 C
MCU JO

JO: Not from choice. They tried to kill him. (BE T. HIS DING) Look, I'm sure the Doctor would help you if he could.

16. 5 C
MCU CONTROLLER

CONTROLLER: I'm trying to help him. I've already saved his life.

17. 1
MCU DR. WHO

DOCTOR WHO: For your own purposes.

18. 2 (TURNS)
MCU CONTROLLER

CONTROLLER: If you don't tell me everything he knows about these criminals...where they operate, that their plans are... the Daleks will destroy both of you.

19. 5
3-shot

DOCTOR WHO: I don't doubt it.

-9-

(1 next)

(on 5C/19)

-10-

CONTROLLER: You value your life so little?

20. 1
MCU DR. WHO

DOCTOR WHO: On the contrary I value it enormously. But the Daleks will kill me whatever I tell you. In fact they've had it in mind for years.

21. 2
MCU CONTROLLER

CONTROLLER: Not if you co-operate with them.....

22. 1
../B

DOCTOR WHO: As you co-operate with them? You really think that makes any difference?

23. 2
../B

CONTROLLER: (DEFENSIVE) They can be reasonable...

24. 1
../B

DOCTOR WHO: Reasonable!

DOCTOR WHO:
They tolerate you just as long as you're useful to them.

25. 2
CU CONTROLLER

CONTROLLER: I am a Senior Governement official.

26. 1
CU DR. WHO

DOCTOR WHO: You're a slave

quisling, a traitor to the....

27. 2
CU CONTROLLER

(THE CONTROLLER DOESN'T LIKE IT)

CONTROLLER: (A VIOLENT OUTBURST) Silence!

28. 1
DR. WHO reaction

(THEN REALISING HE HAS GIVEN HIMSELF AWAY BY THIS LOSS OF NERVE, HE CHANGES HIS TACK)

29. 5
3-shot

-10-

(on 5C/29)

-11-

GO SLOWLY IN ON CONTROLLER

You don't understand... no-one who didn't live through those terrible years can understand. Towards the end of the 20th Century a series of wars broke out.

CONTROLLER: (SINCERELY EMOTIONAL) There were Hundreds of years of nothing but destruction and killing. Nearly seven eighths of the world's population wiped out. The rest living in holes in the ground, starving, almost reduced to the level of animals.

30. 1
CU DR. WHO

(2 next)

-11-

12

JO: So earth is now a giant factory.

All the wealth, the minerals - looted and taken to Xeno.

31. 2
CU CONTROLLER

Exactly -

CONTROLLER: The men who are strong enough are sent to the mines. The others work in factories.

32. 5
2-shot
JO/CONTROLLER

JO: Why? Why are they doing all this?

CONTROLLER: They need a constant flow of new materials - their empire expands.

JO: How did you come to work for them?

CONTROLLER: They chose a few humans to help them govern their domain, because they need human population. Originally this was controlled from far off planets.

33. 1
MCU DR. WHO

DOCTOR WHO: A family of quislings.

34. 2 (TURNS)
2-shot
CONTROLLER/DR. WHO

CONTROLLER: We've helped to make life better for the race. I've had connections...powerful lives.

JO: Wouldn't you have helped more by organising the fight against them?

CONTROLLER: No-one can fight the Daleks.

35. 1
CU DR. WHO

DOCTOR WHO: It's not what your 'criminals' think.

36. 5
CU CONTROLLER

JO: Is it fearful practice? Once they've been killed or [illegible] - that's what they're trying to do.

37. 1
CU DR. WHO reaction

TELECINE 2 (TX.35) S.O.F.
(48 secs.)

(5 next)

- 12 -

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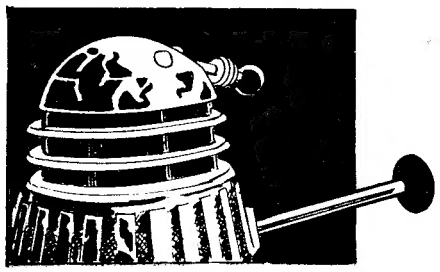


GHOSTS FROM TOMORROW

David Auger

The Earth in the 22nd Century - a grim world without individual freedoms; its only purpose to serve as a giant factory to supply the expanding empire of the Daleks. The strongest humans are forced to work down the mines, digging the raw materials needed for the industrial plants where the weaker remnants of humanity toil. Those more favoured by the Dalek masters are employed as works' managers, assisted by guards who encourage the workforce with persuasive cracks of the whip.

Earth in the 20th Century - a world on the verge of war!

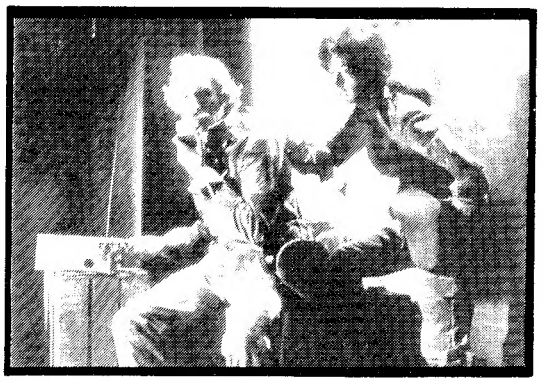
'Day of the Daleks' is a story about these two worlds - so entirely different, yet the same; the future an apparent consequence of a catastrophe in the present. However, it is also a story concerning a paradox - the catalyst for the disaster coming from that world some two hundred years hence - but then, it is a story about ghosts...

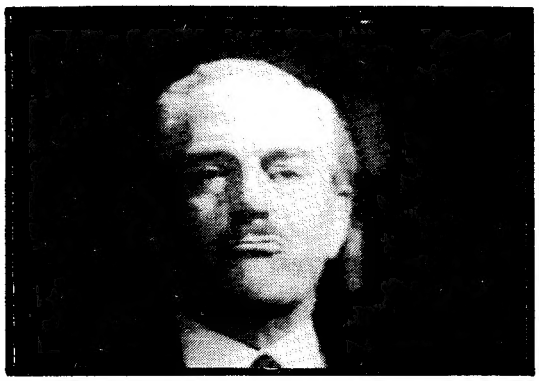
The international situation has once again worsened, and, as in 'The Mind of Evil', the political outcome pivots on the actions of the Chinese administration. Sir Reginald Styles, the one man with the diplomatic ability to persuade the Chinese to return to the negotiating table and so avert war, has been attacked by a mysterious guerrilla who unaccountably evaporates into the night air - "like a ghost". In the cold light of day, Styles dismisses the previous night's events as part of a vivid nightmare, but the Doctor - who has been called in by UNIT - is a ghost hunter who is not easily deterred, especially as he suspects that the occurance is more paranormal than supernatural. This suspicion is confirmed when the guerrilla is discovered, unconscious, equipped with a ray-gun and a portable time machine. With these intriguing developments, and the prospect of a well-stocked wine cellar, the Doctor invites Jo to spend the night with him in a "haunted house". Jo is sceptical about encountering spectres, but the Doctor is rather looking forward to it. "There are many sorts of ghosts, Jo. Ghosts from the past and ghosts from the future."

For ghosts to exist, there must be death; and for the guerrillas who have slipped back through time, death is foremost in their minds: the death of Reginald Styles. Anat and her guerrilla compatriots tread that vague borderline between terrorism and patriotism. Despite their good intentions, their behaviour is as ruthless as those creatures whom they would claim to be oppressed by. It is particularly disturbing when they liquidate innocent UNIT soldiers who have the misfortune to cross their path. However, the guerrillas are fighting to a maxim which is all too common in history: that the end justifies the means. Because of the guerrillas' actions, Jo is all too ready to brand them as criminals, especially when they prepare to execute the Doctor in the mistaken belief that he is Styles: "So, you are the man. Outwardly so innocent-looking, but capable of such crimes." Unlike his young assistant, the Doctor is somewhat astute and, after gleaning the purpose of the guerrillas' mission, corrects Jo in her terminology: "Fanatics. Changing history is a very fanatical idea." It is an apt noun when applied to some of the guerrillas. Boaz, the more head-strong member of the group, chides Anat for being too soft in the execution of her task. Perhaps it is a mild form of sexism that, despite being cast as the leader of the group, Anat is shown to have sensitivities that could be seen to undermine her position. If she were a male character, her principles - "we are soldiers, not murderers" - would be played as a personal strength and not a sign of hesitancy. The third guerrilla has none of Anat's reservations nor Boaz's stoicism. Shura is a tense and extremely nervous young man, who could easily pull the trigger without a moment's hesitation...

Unfortunately for the guerrillas, they are fighting against an administration that has far better facilities and resources than they could ever hope to muster. Indeed, much of the guerrillas' equipment is pilfered from the Daleks - although they must have gone to an Army and Navy store to acquire their nice new combat outfits! It is perhaps because of the massive organisation at their disposal that the Daleks take a low profile, preferring to use human intermediaries rather than becoming directly involved in the day-to-day running of their factory world.

The Controller of the Central Zone is one of those humans; an instrument of the Daleks' power. He is a dignified figure, almost like the Master, in his similar black, well-cut suit. The Controller spends much of his time in his dimly-lit control suite, with female technicians who stare impassively as their hands glide over their translucent control panels. When they report to the Controller, even





if it is to report failure, they do so in an unemotional monotone as if they are automatons. The Controller exhibits a similar calmness despite being a man who is despised and hated by those who oppose the regime he serves. Like many politicians, he seems indifferent to these opinions. In precisely pronounced adjectives, the Controller wields instructions as if he was a manager of a company, but it is doubtful that any managing director of the 20th Century ever worked under the threat of extermination! Even with such an alien company board, the Controller is not averse to speaking his mind. When the Daleks insist that the company's production quotas should be raised to reach an almost impossible target, he protests: "If we push the workers any further, they will die!" To which the Daleks reply: "Only the weak will die. Inefficient workers slow down production."

Another bone of contention between the Controller and his board is the latter's insistence on using Ogrons instead of human guards in operations. The Ogrons are semi-intelligent anthropoids whose existence in the story owes much to the 'Planet of the Apes' film saga which was proving successful at the cinemas. Like the gorrillas in the films, the Ogrons are powerfully-built figures but with faces that are more sapien than simian and a mane of fine thin hair off-setting their brutish features. The Daleks place their trust in these creatures, but as the Controller explains: "Loyal as they are stupid, they will never be a match for human guerrillas."

The Doctor travels forward in time and has a striking effect on the different factions that make up that bleak future. The mere mention of his name produces an extraordinary double-take from the Daleks: "Doctor? Did you say 'Doctor'?" This hint of fear in the Daleks intrigues the Controller who once again chooses to stand against them and persuades them to stop subjecting Doctor Who to their Mind Analysis machine in an attempt to confirm his identity; a process which has nearly killed the Doctor. The guerrillas liberate the Doctor from the Dalek control centre and explain to him the full purpose of their mission in the 20th Century; that they believe Styles sabotaged the peace conference and caused the wars which so decimated the Earth that the Daleks could invade without opposition. The Doctor pieces together the threads of history and comes to a conclusion that has a devastating effect on the guerrillas: Styles did not blow up the peace conference, it was Shura - abandoned in the 20th Century, desperately trying to complete his mission. The guerrillas have travelled back in time with a misconception and have ended up committing the atrocity themselves - caught in a temporal paradox!

The Daleks attempt to stop the Doctor from rectifying history and stopping the wars, but the Doctor's greatest influence has been on the Controller's conscience and he is once again allowed to escape. When the Controller is brought to account by the Daleks, there is a scene which is representative of the fine quality of the serial. The Controller stands resolute, listening to the Daleks' tirade before they execute him: "Who knows? I may have helped to exterminate you!"

For myself, 'Day of the Daleks' was a story which had personal significance: a viewer who had at one time imagined that the spaceship in 'The Ice Warriors' was a sailing vessel suspended in the glacier; a viewer who had mistaken Madeleine Issigri of 'The Space Pirates' for a cosmic princess; but with 'Day of the Daleks' the reaction was one of revelation rather than a naive misconception. This was the first time that 'Doctor Who' had provoked a serious consideration of death. Up until that screening, characters who had been killed in the programme had almost seemed like paper-people whose lives could be screwed up and discarded into a waste-paper basket without much thought. I had been so thrilled by the final battle in this story that I reconstructed the spectacle, using Airfix toy soldiers like pawns and Lego-bricks to represent the Daleks, but as I played out the imaginary war game I was struck by the horrifying notion that the UNIT soldiers who had been exterminated by the Daleks could easily be real; though born onto paper, these characters were of far greater substance. Even as characters, they had lives with friends and relatives who would be distraught at their deaths. It is an emotion that viewers should sympathise with. Death, even in a fantastical situation, is not something to be treated lightly and should have the same severity as the Ulster troubles on news reports. If the concept of death became so inconsequential, how long would it be until the people around us became as unimportant as those soldiers who had been massacred by the Daleks...?

SPACE & TIME

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SPACE & TIME

PRODUCTION OFFICE

Jeremy Bentham

"There did, I think, come a time when the Daleks had been, perhaps, overused and we (the BBC) deliberately kept them off the air for four or five years" comments Terrance Dicks on the absence of 'Doctor Who's most famous adversaries from Britain's TV screens following the repeat of 'The Evil of the Daleks' (Serial "LL") in 1968. However, by mid-1971 the series' growing audience was clamouring for the creatures' return. "The letters began first to trickle in, and then to flood in saying 'Where are the Daleks?' 'Are the Daleks ever coming back?'..." Keen to capitalise on the increased viewing figures they had won since moving closer to the six o'clock slot, Barry Letts and Terrance Dicks felt that now might be the best time to re-launch the Daleks. An opportunity soon presented itself...

The early Seventies had witnessed a great wave of public enthusiasm for the 'Planet of the Apes' films. Based on Pierre Boule's novel 'Le Planete des Singes', the films take as their foundation a great nuclear catastrophe, the aftermath of which has seen the rise of a brutal society in which Man toils beneath the heel of intelligent apes (see page "52-07"). Aware of these films and of the current vogues for ecology and environmentalism, freelance writer Louis Marks submitted to Terrance Dicks a four-part story treatment called 'The Time Warriors'. This centred around a futuristic society in which a ruthless military dictatorship has grown up following a nuclear war, the oppressors governing the surviving slave populace with ape-like mutants who comprise the police force. A group of freedom fighters manage to steal a prototype time-travel device, intending to use it to go back in time and avert the historical event which they believe led to the initial nuclear war. The twist to the plot is that they themselves, by going back in time, actually cause the war that they are trying to prevent.

The plot of 'The Time Warriors' fascinated both Terrance Dicks and Barry Letts, prompting them to debate the practicalities of time travel and the restrictions thereof. From this conversation evolved the Blinovich Limitation Effect; a loosely-defined law which would somehow explain why the Doctor could not just nip back into the past any time he felt like changing the outcome of a situation. However, pleased as they were with Louis Marks' story, both Dicks and Letts felt that it lacked that certain extra 'something' that is required of a season opener. Hence they decided that this would be an ideal vehicle for the re-introduction of the Daleks, and they commissioned Marks to write a full script incorporating the creatures. As things turned out, the re-write was not too drastic; all that happened was basically a splitting of roles. The human dictatorship became a privileged elite of administrators, managers and guard commanders, the slave population remained, as did the anthropoid soldiers, and the Daleks merely took over the decision-making tasks.

Unfortunately, neither Barry Letts nor Terrance Dicks was aware that Terry Nation still retained the rights to the Daleks and had, in the mid-Sixties, withdrawn permission for them to be used in 'Doctor Who' (the reason being that he had wanted to interest an American company in producing a film series about his creatures, for which he had written a pilot script). They first discovered this after 'Day of the Daleks' had gone into production, when Terry Nation's agent rang the office to complain! Fortunately, as Nation had long since given up any hope of launching the Daleks in the States, he agreed that the story could go ahead. In return he received a sizeable fee and an on-screen credit as creator of the Daleks.

Paul Bernard was chosen by Barry Letts to direct 'Day of the Daleks' on the strength of his multifarious talents. Like Ridley Scott, Bernard had begun his career at the BBC as a designer, turning to directing only after many years perfecting very stylised looks to shows like 'Out of the Unknown'. A visually inspired director, his handling of scenes - particularly filmed footage, to which he devoted great attention - caused his work on 'Day of the Daleks' to over-run somewhat. This inevitably saw several sequences ending up on the cutting room floor, one of these being the scene recorded for episode four of the Doctor and Jo meeting themselves in the UNIT lab, just as they had done - from the other perspective - in episode one. This particularly disappointed Terrance Dicks, who saw in these scenes a means of pointing out the strange things that can happen when people start meddling with time.

Another sequence which had to be cut was the confrontation between the Doctor and the Daleks in episode four. Here reference was made back to 'The Evil of the Daleks', explaining how the Daleks had eventually rooted out and destroyed their humanized brethren, thereafter turning their attention towards conquest of the Earth through time travel.

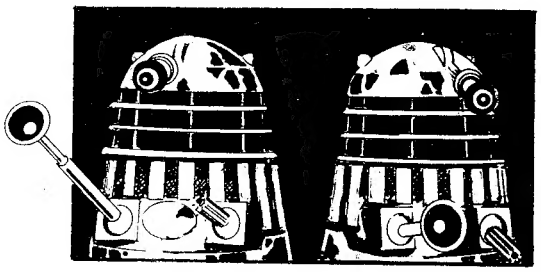
Budgeting was fairly tight for this serial, one result being that no money was available to be spent on the Daleks themselves. Only three working machines had survived the pyrotechnic extravagances of 'The Evil of the Daleks' and the four subsequent years of fete openings and exhibitions.

Never having worked on a Dalek show, Paul Bernard was unaware of the various options open to him for realising the Dalek voices. Unlike the majority of his predecessors, Bernard gave the job to the studio Sound Supervisor - hence the resulting voices bore little in the way of sound treatment other than basic ring modulation (i.e. no reverberation or echoing).

Responsibility for incidental music was again given to Dudley Simpson. One change requested this year was the reintroduction of conventional instrumentation. Season eight had made almost an exclusive use of synthesisers which, although effective, had been somewhat limiting in result. This season more of a blend was wanted, to make the music less harsh and strident.

DAY OF THE DALEKS!

Gary Russell



One important feature of the first two Pertwee years in 'Doctor Who' was that, so far, he hadn't run into any monsters or adversaries from past adventures. True, he had twice come up against the Autons, but they were a product of his own 'era', as was the Master. So far, viewers had had few 'hooks' to remind them that this series called 'Doctor Who', with Jon Pertwee playing the Doctor, was the same programme that William Hartnell and Patrick Troughton had previously starred in. Within his first season Troughton had come up against the Daleks and the Cybermen, both alien races from his predecessor's reign. Yet so far Jon Pertwee had had nothing but his own era's creations.

All this changed when Producer Barry Letts and Script Editor Terrance Dicks turned their minds to the opening story of the ninth season. Something dramatic was needed, and they didn't want to use the Autons for a third time, so why not go right back to the show's roots and bring back the monsters that had given 'Doctor Who' its initial popularity, the Daleks? That decided, a Louis Marks script called 'The Time Warriors' was amended so as to include the machine-creatures, and re-titled 'Day of the Daleks' (see page "60-07").

As far as season openers go, 'Day of the Daleks' was probably the most successful of the three Jon Pertwee had had so far. It needed only to fall back on viewers' familiarity with the creatures to assure its popularity - those too young to remember the earlier Dalek stories were unlikely not to know at least something of them, and for those poor few who had missed out altogether, well, 'Day of the Daleks' was fresh enough not to need any prior knowledge.

Unlike so many season starters, this story could easily have followed straight on from the end of the previous season. There were even a couple of references to 'Colony in Space' (Serial "HHH"); not an integral part of the plot but nevertheless a rare dip into the past to show that we hadn't missed much during the summer break.

Of course, the BBC were relying on the publicity which the Daleks invariably generate to pull in the viewers. During their mid-60s heyday, nothing had sold like Daleks, and yet by 1967 they had apparently departed the series for good. To all intents and purposes, 'The Evil of the Daleks' (Serial "LL") had seen them wiped out, with little hope of survival. As if forgetting this fact, the publicity wheel turned and for a few weeks prior to transmission of 'Day of the Daleks' it was hint, hint all the way. The Christmas double issue of 'Radio Times' finally gave it all away: there was a small picture of Jon Pertwee hiding in some long grass, and a red 'flash' symbol with a Dalek in it - "They're back" it screamed out - and 'Doctor Who' was summed up.

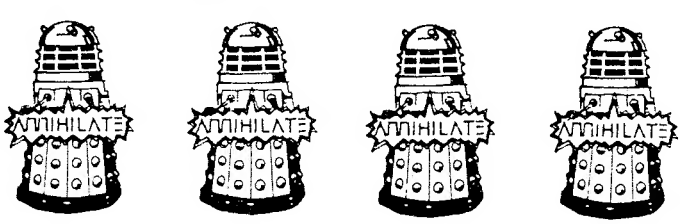
Dr Who's girl

Katy Manning, who plays Dr Who's monster-battling assistant Jo Grant, is featured in colour - and says: 'Jo's a scatty, slightly messy, very happy person And that's me.' Jo and Dr Who are on BBC1 every Saturday. (And there's a special Dalek competition on p. 10 of this issue. Turn to it now!)

Sure enough, the following week's edition of the BBC journal had a simply beautiful piece of Frank Bellamy artwork on the cover, in full colour, proclaiming the long awaited return (see 'Season 9 Special' release). This cover depicted the Doctor's face under the Mind Analysis machine with two Daleks chanting "YOU ARE THE DOCTOR... YOU ARE THE ENEMY OF THE DALEKS. YOU WILL BE EXTERMINATED". So good was the illustration that you could almost hear the Daleks saying the lines as you read them! Inside there was a short feature on the Daleks and a story competition - the main prize being a large, remote-controlled model Dalek (see page "60-09"). Then on the programme page we were treated to a small, postage stamp-shaped piece of artwork by 'Radio Times' Art Editor David Driver of a Dalek shouting, in best stylised writing, ANNIHILATE (not a word commonly used by the Daleks, mind you). This piece of artwork was re-used for episodes two and three, then the fourth saw a David Driver picture of an Ogron instead.

Perhaps the most important piece of pre-publicity for the new season came in the form of two specially-shot trailers, shown on BBC1 during the Christmas period. Directed by Paul Bernard, these trailers featured Daleks gliding around various London landmarks, just as they had done in the second season story 'The Dalek Invasion of Earth' (Serial "K"). This was possibly a happy coincidence as 'Day of the Daleks' can be seen as an 'alternative world prequel/sequel' to 'The Dalek Invasion of Earth'.

Although certainly not a compromise for those viewers who had written to the 'Radio Times' after 'The Daemons' (Serial "JJJ") complaining that 'Doctor Who' was no longer the show it had been during the black-and-white years, the reappearance of the Daleks at the start of the ninth season was a clear indication that, having established their own style and history for the programme, Barry Letts and Terrance Dicks were confident that it was time to turn the clock back and bring in the monsters of old. 'Day of the Daleks' was a roaring success, much deserved by the BBC and much applauded by the viewers. For once, everyone seemed to be happy.



WIN A DALEK

Below, Terry Nation, inventor of the Daleks, starts a new adventure for RADIO TIMES readers. Complete the story and you could win a unique Dalek worth over £100 that talks and moves just like those on TV

Write your own Dr Who adventure...

Dr Who: Saturday 5.50 BBC1 Colour

Who are the Daleks? Dr Who's most dangerous enemies, written into his second adventure in 1963 by Terry Nation, who named them after an encyclopaedia volume covering DAL-LEK.

Where do they come from? The planet Skaro, where radioactivity from a neutron war, years earlier, had triggered off a hideous mutation: the Daleks completely lost the use of their arms and legs, and finally their bodies atrophied as well.

What makes them tick? Inside each Dalek's metallic protective shell is a brain, all that is left of the original body, and a loudspeaker which acts as the Dalek's electronic voice, transmitting what the brain wants to say. The Daleks' hostility may well stem from their jealous hatred of every living thing which still has a body – particularly the Doctor, who has defeated them so often.

AMONG the things that Dr Who most treasures is a crumpled and grubby piece of paper (*right*), a single page from the log of the Spaceguard patrol ship *Defender*. The edges of the page are charred by the fire that burned out the *Defender* when she re-entered the atmosphere of Earth too fast after returning from her mission to the planet Destron.

The being who wrote these words is long dead or has not yet been born, for the event he describes may be in the past or the future. In deep space, time as we know it has no meaning.

The events of which this single page tells intrigued the Doctor for many years. Finally his curiosity overcame his natural caution and he could resist no longer. He set the controls in the Tardis, and with Jo started for Destron. The moment they were under way, he handed Jo the page from the log. If all goes well, Dr Who and Jo will reach Destron. They may face the same dangers as the crew of the *Defender*. Perhaps become involved in the great battle. Anything might happen . . .

The competition We want you to take up Dr Who's adventure from this point.

Tell what happens in the struggle for the arsenal. Tell it as though you were there, either seeing it, or taking part in it. Tell it from any point of view that you want. Don't restrict yourself in any way. For instance, you might tell the rest of the story as it was seen by the Daleks, or by one of the creatures of Destron.

You decide who wins and who loses. (Or does neither side win?) The only condition we make in the telling of the story is that you limit its length to approximately 400 words.

We want you to illustrate your story with not less than three drawings or paintings. The subjects of these will be:

1. A landscape showing what the planet Destron looks like.
2. Illustrations of some of the monsters that inhabit Destron.
3. The battle between the Task Force from the *Defender* and the Daleks.

You may enter any further illustrations that you feel help you tell your story.

And that's all. Remember, let your imagination fly. It's your story. Your planet. Your monsters. Your entry can be a solo effort, or the combined work of a group. However, if the entry is the work of a group, please put the names and ages of all the contributors on the entry form.

Rules: Employees of the BBC, printers of RADIO TIMES and anyone connected with this competition, and their families, are not eligible. Entry is free, but all entries must be on a form cut out from RADIO TIMES, and no correspondence will be entered into. The competition is for two age groups: (a) under 10 (b) over 10. If the entry is not entirely the work of one individual, the names of all people who gave assistance must be attached to the entry form, with their ages. Judging the competition is Terry Nation, and his decision is final and legally binding. The top prize in each section is a Mark 7 Dalek (below, right), and an expenses-paid day for two people to visit the television studios during the making of a *Dr Who* episode. In each section there will be six consolation prizes of miniature battery-operated Daleks. The competition closes on 31 January 1972.

WIN-A-DALEK ENTRY FORM

Name.....

Address.....

.....

Age.....

Send to: Dalek Competition, Radio Times, 35 Marylebone High St, London W1M 4AA

D

AND SO LITTLE TIME. PERHAPS ONLY A MATTER OF HOURS. BECAUSE OF MY WOUNDS, I CAN CONTRIBUTE NOTHING TO THE ACTION THAT IS ABOUT TO BEGIN. TWO OF THE CREW MEMBERS CARRIED ME TO THIS HIGH VANTAGE POINT WHERE I SHALL BE ABLE TO OBSERVE THE BATTLE.

D

THIS PLANET, DESTRON, IS LIKE NO OTHER I HAVE EVER VISITED. EVERYTHING ABOUT IT SEEMS TO HAVE SPRUNG FROM OUR WORST NIGHTMARES. EVERY HORROR THAT MY MIND IS CAPABLE OF IMAGINING IS HERE, AND MANY MORE BEYOND MY IMAGININGS. THE VERY LANDSCAPE IS DIFFERENT AND TOTALLY ALIEN TO ANY I HAVE SEEN. DIFFERENT IN COLOURS, SHAPES AND TEXTURES. THERE ARE THINGS THAT GROW HERE. THEY ARE MANY AND VARIED, BUT I HESITATE TO CLASSIFY THEM AS VEGETATION, FOR MANY OF THE SPECIES HAVE THE POWER OF MOBILITY. THEY HUNT AND FEED UPON ONE ANOTHER. THE ANIMAL LIFE FROM THE TINIEST ORGANISM TO THE MOST GIGANTIC MONSTER, SEEM, TO MY EYES, HIDEOUS BEYOND DESCRIPTION. ALL EXHIBIT THE MOST VIOLENT SAVAGERY AND AGGRESSION.

D

THAT DESTRON WAS ONCE INHABITED BY A CREATURE OF HIGHER INTELLIGENCE IS CERTAIN. THE BUILDINGS HERE, STRANGE BY OUR ARCHITECTURAL STANDARDS, REMAIN AS MONUMENTS TO THEIR CIVILIZATION. THE CONCERN OF OUR MISSION IS IN ONE PARTICULAR BUILDING. WE KNOW THAT IT WAS THE ARSENAL OF THE CREATURES THAT LIVED HERE. AN ARSENAL CONTAINING WEAPONS SO ADVANCED, OF SUCH INGENUITY, OF SUCH TERRIFYING POWER, THAT NO FORCE IN THE SEVEN GALAXIES COULD DEFEND AGAINST THEM. HOW THE DALEKS LEARNED OF THE WEAPONS OF DESTRON WE DO NOT KNOW. BUT, THEY DO KNOW. THEY ARE HERE. NOW.

OUR FORCE IS MADE UP OF UNITS FROM ALL THE PLANETS THAT FORM THE CONFEDERATION OF THE SEVEN GALACTIC GOVERNMENTS. OUR MISSION: 'TO PREVENT THE ARSENAL ON DESTRON FALLING INTO THE HANDS OF THE DALEKS, AND TO DESTROY ALL THE WEAPONS STORED WITHIN IT'.

D

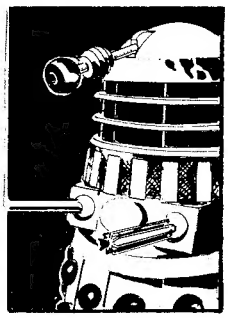
WE ARE ON A HOSTILE PLANET THAT FAVOURS NEITHER SIDE. IF OUR FORCE WINS, THE SAFETY OF ALL THE COLONIZED WORLDS IS ASSURED. IF VICTORY GOES TO THE DALEKS , THEY CAN FULFIL THEIR AMBITION TO DOMINATE ALL THE KNOWN UNIVERSE.

D

SOMETHING IS HAPPENING. ON THE FAR SIDE OF THE CRATER, THE DALEKS ARE BEGINNING TO MOVE INTO POSITION. OUR FORCE HASN'T SEEN THEM YET. IT'S BEGINNING AND I

BACK TO THE FUTURE

Stephen James Walker



For a series in which time travel plays such a crucial role, 'Doctor Who' had explored and discussed the concept of moving through the 'fourth dimension' surprisingly little in its first eight years. With a few exceptions, the stories had used the TARDIS simply as a device to get the Doctor and his companions into whatever situation the writer wanted to develop - whether that situation happened to be in the past, present or future, on Earth or on some unfamiliar alien world. Even stories like 'The Chase' (Serial "R"), which involves the TARDIS hopping from place to place pursued by a Dalek time machine (or 'Dardis' as it was referred to in the script!), had hardly scratched the surface of the subject.

One of the few stories to have dealt rather more thoughtfully with some of the many issues raised by time travel was 'The Space Museum' (Serial "Q"). In this four-parter the Doctor and his friends are able, courtesy of a malfunctioning TARDIS, to glimpse their own future - or a possible future - in which they end up as exhibits in glass cases. The rest of the adventure involves them trying to change this future by interfering in events in the present, never knowing whether the steps they are taking will lead to their demise or their salvation. Eventually, of course, they succeed, which must prove that history does not follow a fixed course; the future can be changed by time travellers' actions in the present. This would account for the first Doctor's insistence on not altering historical events, although it is curious to note that this 'rule' apparently applied only to major pre-20th Century events on the planet Earth. Perhaps he was concerned that the disruption of established history on his companions' home world would affect them in some way? Perhaps, as Steven and Vicki speculate in 'The Time Meddler' (Serial "S"), their memories would instantly change if, say, William the Conqueror lost the Battle of Hastings? Or perhaps the course of events would be so drastically altered that they would never be born at all, causing them suddenly to vanish and leaving the Doctor companionless!

Another interesting point to consider is whether or not the Doctor can revisit the 'original' future once he has diverted history onto a new course. For example, could he journey to a future world of Skaro to see how it would have turned out had he not helped the Thals to defeat the Daleks in 'The Daleks' (Serial "B")? Further light is shed on these questions in the 1970 story 'Inferno' (Serial "DDD"), in which the faulty TARDIS again catapaults the Doctor into an 'alternative' future; indeed, an alternative world. The Time Lord's surprise and initial bafflement at this experience, mirroring his reaction in 'The Space Museum', perhaps indicates that it is not normally possible to choose which alternative history one visits - or at least, that it is not normally the done thing to skip from one alternative to another. This would seem to be borne out by his assertion that to take people from the 'alternative' world back to the one from which he came would cause a cosmic disaster.

The discussion is taken somewhat further in 'Inferno' than in 'The Space Museum' when the Doctor announces that there is in fact an infinity of Universes - an infinity of parallel, alternative histories, each one slightly different from the next. The future is determined by individuals' actions in the present and free will, he concludes, is not an illusion after all.

It could, in fact, be argued that the existence of an infinity of Universes is a natural result of the possibility of time travel: if someone were to journey back in time and change events in only a very minor and inconsequential way, the 'new' history would be virtually identical to the 'old' and the pattern would repeat itself - i.e. at some point in the future he would make his journey back in time and create another 'new alternative', and so on ad infinitum. Presumably an extreme form of this recurring pattern would constitute a 'time loop' such as the one in which the Doctor traps Axos in 'The Claws of Axos' (Serial "GGG").

In 'Day of the Daleks' the concept of time travel is arguably more important and central to the plot than in any previous story. The Daleks have engineered a temporal paradox whereby guerrillas from the 22nd Century travel back in time to the 20th in an attempt to prevent a third world war, but in doing so actually cause it. In other words the guerrillas are themselves responsible for the history of the world into which they are born. The success of the Dalek invasion - its recurring success - is thus assured. Although this paradox is the factor around which the plot revolves, it is by no means the only point of interest in 'Day of the Daleks' as regards time travel. As is acknowledged in the story, this is the second time the Daleks have established themselves as masters of the Earth in the 22nd Century - it is, in fact, a re-invasion. The first invasion, seen defeated by the Doctor in 'The Dalek Invasion of Earth' (Serial "K"), took place in about 2160 (its date was given as 2157 in 'The Daleks' Master Plan' (Serial "V"), but the discovery of a calendar dated 2164 in 'The Dalek Invasion of Earth' itself would seem to suggest it was somewhat later than this). By creating their temporal paradox and invading again after a third world war, what the Daleks have done is to create a new, 'alternative' future, effectively 'erasing' the first invasion and its defeat by William Hartnell's Doctor and establishing a new history of Earth. (Astute viewers may have been able to predict this from 'The Chase', in which the Daleks refer to their invasion as having been delayed by the Doctor, rather than defeated!)

One important consequence of this plot development is that future 'Doctor Who' stories presumably no longer need to follow or be constrained by what has happened in the past; if events in a new story seem to contradict what has gone before it can easily be explained by assuming that the course of history has been changed and we are now seeing an alternative time. This could be viewed as a ready excuse for shoddy work and poor attention to detail on the part of script-writers but, taking a more positive approach, it could just as easily be regarded as beneficial, giving the writers' imaginations a free rein to create new, exciting storylines. And continuity does, of course, remain important insofar as it concerns the TARDIS and the regular characters, who we must assume to remain reasonably 'constant'.

These are just some of the many intriguing issues raised by the concept of time travel, which is clearly one of the most fruitful areas for 'Doctor Who' stories to explore. A particular advantage of this type of story is that they are invariably thought-provoking, and frequently pose more questions than they answer. In the case of 'Day of the Daleks', for example, one is tempted to wonder: whatever became of Susan Foreman...?

TECHNICAL NOTES

Jeremy Bentham

With a studio technical manifest including such items as a 'Chromoscope', a 'Helical Scan Recording Facility', a 'Complimentary Picture Amplifier' and a 'Practical Vector Scope' it was clear that Director Paul Bernard had some ambitious plans for 'The Day of the Daleks'. This was perhaps just as well, since one thing he didn't have was a great deal of money. Galloping Inflation (sic) was hitting newly-decimalised England hard and all television producers were having to watch their budgets.

Bernard opted to use the bulk of his 'spare' cash on set design, especially for the futuristic sets of Dalek-conquered Earth. This meant that location filming had to play a lesser role than usual. The Georgian manor house at the centre of Gunnersbury Park, Chiswick acted as Auderly House (originally called Austerly House in Louis Marks' script but renamed because there was a real stately home with a similar name). The Park Commissioners refused permission to film inside the House, hence all interiors were done in the television studio. No night shooting was possible, so the night-time exteriors required for episode one were done using the day-for-night technique (a blue filter with a low-aperture lens).

For one day only the BBC hired several limousines, a cast of actors of various different races and the services of BBC news reporter Alex MacIntosh to stage the conference arrivals and departures. These scenes were relatively costly to do, and in Jon Pertwee's eyes were not entirely successful: "I couldn't believe how the Director shot all the scenes of the diplomats leaving. You had Daleks sweeping up the driveway, bombs and explosions going off right, left and centre, but what did the audience see? Shots of smiling diplomats, all shaking hands and calmly waiting to get back into their limousines..."

The rest of the location work was undertaken at Brentford in West London, where film was shot on a canal bank, on some wasteground and amid the tower blocks of a high-rise estate. The script had identified the guerrillas' transfer point as an old railway tunnel but budget limitations necessitated the use of a canal tow path under a bridge instead. For the sequence of Daleks emerging from the tunnel, wooden duckboards had to be laid down so that the casings could move on their small castors.

Filming on the high-rise estate centred around the maintenance bays to give the setting a more starkly functional appearance. For the one long-shot of the towers in episode three a caption model of a windowless building was erected in front of the camera, with grass in the foreground hiding the caption easel.

The 'bubble trike' used in this story was hired by Barry Letts after he and Jon Pertwee had seen one demonstrated at the London Motor Show that summer. This trike was also used as prop dressing for a Press photo-call.

Louis Marks' description of the Ogrons was very vague; they were named only as 'Monsters' in most of his drafts. When Make-up Designer Heather Stewart sought advice from the Visual Effects Department as to how these ape-like 'Monsters' should be realised she was pleasantly surprised to be offered six already-completed masks by the Department's full-time specialist sculpter, John Friedlander. These had been produced some weeks before when, as a 'class exercise', Friedlander had taught a team of Make-up assistants how to make thin, latex-rubber half-masks. Once treated, coloured and inlaid with hair these six masks had been held in stock at the Department's workshop. Heather Stewart's job was thus eased considerably, and Friedlander won himself considerable acclaim from Barry Letts. The only drawback was that the masks did not fit perfectly all of the actors hired to play Ogrons. Hence most of them were seen only in long-shot and on film. Rick Lester and Maurice Bush played the studio-recorded Ogrons.

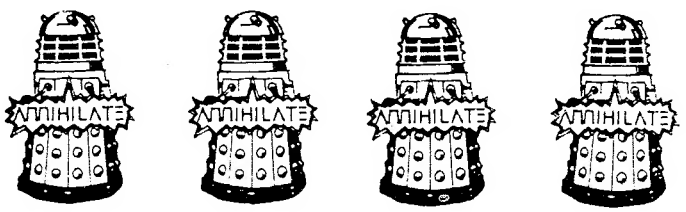
Studio TC4 was used for the first recording block over 4th/5th October 1971, with episodes three and four being committed to tape a fortnight later in Studio TC8. The 'Chromascope' (a device for producing electronic patterns) provided the shimmering tunnel effect seen whenever one of the time travel units was activated. The 'Practical Vector Scope' added radar-like blips and pulses to the film footage of the Doctor entering Compound Area 117 (the slave labour camp). The 'Complimentary Picture Amplifier' was used to produce the 'negative effect' seen as the Daleks exterminate first the Controller, then two UNIT soldiers; the first time this technique had been used since the series started being recorded in colour.

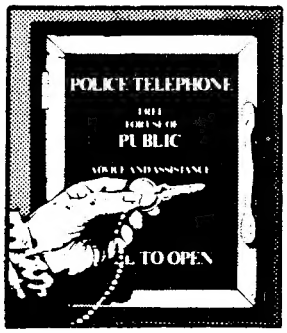
The very first scenes to be recorded were the insert shots of the Doctor and Jo standing outside the UNIT lab talking to their 'alter egos' inside. Using a CSO screen these shots were then replayed onto the lab scene proper, enabling the Director to control the action almost in 'real time'.

Yellow-keyed CSO featured strongly in this serial, ranging from simple shots of the target dummy being vapourised by the guerrilla gun in the UNIT lab to the double-layered sequence of the Doctor under the Mind Analysis machine. Here footage of the title graphics was mixed with a specially-compiled film montage of BBC stills depicting the Doctor as played by Patrick Troughton and William Hartnell, then fed onto an overhead 'Chromakey Board'. Commissioned from BBC Graphics designer Sid Lomax, this sequence was to have formed a lengthy climax to episode three. However, with over-running a constant problem on this serial it eventually had to be drastically cut.

For Jo's trip into the future one of the cameras was fitted with a Rotating Lens Mask. This enabled a picture of her against a plain CSO background to be spun round without actress Katy Manning needing to move at all. This shot was mixed with stock effects footage of space to make up the final image.

For the explosion at the end of the story effects man Jim Ward built a model of Auderly House as it appeared after the bomb had gone off. Thus the finished sequence ran in three stages: first a static caption slide of the real 'Auderly House'; then a mix to an exploding flash charge, bright enough to white-out the camera for a split second; finally a cut to the model behind which another flash charge was detonated. Careful splicing together of the two mid-explosions obviated any need physically to blow up a model set.





PRODUCTION CREDITS

Stephen James Walker

SERIAL "KKK" — COLOUR

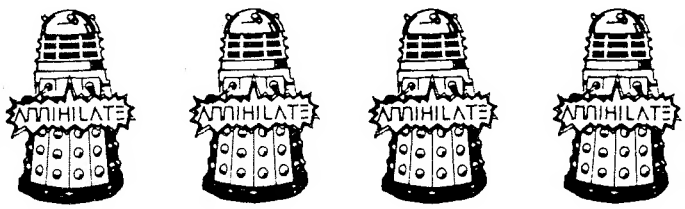
PART 1	Duration 23' 36"	1st. January 1972
PART 2	Duration 23' 52"	8th. January 1972
PART 3	Duration 24' 18"	15th. January 1972
PART 4	Duration 24' 17"	22nd. January 1972

CAST

STARRING:
Doctor Who.....Jon Pertwee
Jo Grant.....Katy Manning
Brigadier Lethbridge-Stewart.....Nicholas Courtney

FEATURING:
Controller.....Aubrey Woods
Captain Mike Yates.....Richard Franklin
Sergeant Benton.....John Levene
Anat.....Anna Barry
Shura.....Jimmy Winston
Boaz.....Scott Fredericks
Sir Reginald Styles.....Wilfrid Carter

WITH:
Miss Paget.....Jean McFarlane
Daleks' Girl Technicians.....Deborah Brayshaw
Scarlett O'Dare, Alison Daumler
Karen Burch
UNIT Radio Operator.....Gypsie Kemp
Guerrillas.....Tim Condren, Emmett Hennessy
Stephen Ismay, Jim Dowdall
Ogrons.....Rick Lester, Maurice Bush
David Joyce, Frank Menzies
Bruce Wells, Geoffrey Todd
Daleks.....John Scott Martin, Ricky Newby
Murphy Grumbar
Dalek Voices.....Oliver Gilbert, Peter Messaline
UNIT Guard.....David Melbourne
Daleks' Guard.....Brychan Powell
Girl Operator in UNIT (WRAC).....Bara Chambers
Man Operator in UNIT.....Laon Maybanke
Monia.....Valentine Palmer
Manager.....Peter Hill
Senior Guard.....Andrew Carr
Guard at work in centre.....George Raistrick
Styles' Aide.....Desmond Verini
Announcer.....Alex MacIntosh
Extras/Walk-ons in film sequences....Michael Potter
Richard Eden, Nick Hobbs
Stan Ross, Terence Price
Colin Richmond, Terence Brown
Hugh Rodgers, Keith Beresford
Hugh Price, Robin Baldwin
Paul Huckin, Pat Gorman
Glen Whitter, Betty Cameron
Jeanne Doree, Iris Fry
Beverley Grant, Anne Priestley
Jane Cousins, Eileen Winterton
Len Saunders, Desmond Verini
Robert Bauld, Donald Baker
Pat Taylor, Gaynor Jackson
Suzanne Jackson, Terry Walsh
Sue Farebrother, Alan Cope
Brychan Powell, Sam Mansaray
Michael Culling, Harry Tierney
Charles Adey-Gray, Christopher Holmes
Derek Hunt, David Melbourne
Brian Justice, Basil Tang
Vincent Wong, J. Crane
M.J. Howes, J.H. Wright
Ron Hicks, Ted Heath
Ron Collins, R. Pickford



TECHNICAL CREDITS

Production Assistant.....Norman Stewart
Assistant Floor Manager.....Sue Hedden
Assistant.....Carolyn Driver
Technical Manager 1.....Alan Horne
Technical Manager 2.....Derek Martin
Alan Arbuthnott
Sound Supervisor.....Tony Millier
Grams Operator.....Gordon Phillipson
Crew.....No. 10
Vision Mixer.....Mike Catherwood
Floor Assistant.....John O'Shaughnessy
Special Graphics.....Sid Lomax
Fight Arranger.....Rick Lester
Film Cameraman.....Fred Hamilton
Film Editor.....Dan Rae
Visual Effects.....Jim Ward
Costumes.....Mary Husband
Make-up.....Heather Stewart
Masks.....John Friedlander
Incidental Music.....Dudley Simpson
Special Sound.....Brian Hodgson
Script Editor.....Terrance Dicks
Designer.....David Meyerscough-Jones
Producer.....Barry Letts

DIRECTOR:

PAUL BERNARD

BBCtv 1972